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2004

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"Author Biographies" (2004). *Textile Society of America Symposium Proceedings*. 493.  
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**Ping-Ann Addo** received her PhD from Yale University in Socio-Cultural Anthropology. Her dissertation explored how women from the Polynesian Kingdom of Tonga who now dwell in Auckland, New Zealand, employ their traditional arts in enhancing and reinforcing their community's cultural identity as it exists dynamically in diaspora. Her current research addresses similar issues in the lives of Tongan migrants to California, with the aim of helping to bring about respect and cultural appreciation for immigrant cultures in the United States. She has managed community-based educational art programs, taught classes at the California College of the Arts in the Anthropology of Art, and curated *Pieces of Cloth, Pieces of Culture: Tapa Textile Arts of Tonga and the Pacific Islands*, an exhibition held during summer 2004 in Oakland. She is jointly editing a collection of papers tentatively titled, *Hybrid Textiles of the Pacific: Pragmatic Creativity and Contemporary Identity*.

**Filiz Adıgüzel** is Research Assistant in the Institute of Fine Arts, Dokuz Eylül University in Izmir, Turkey, where she received her Master of Arts degree with honors from the Traditional Turkish Arts Department in 2000. She has studied Turkish manuscripts and illumination at the British Library and in the National Art Library at the Victoria & Albert Museum.

**Jeni Allenby** is formerly a curator at the National Gallery of Australia. Director of the Palestine Costume Archive in Canberra ([www.palestiniancostumearchive.org](http://www.palestiniancostumearchive.org)), she holds two postgraduate research degrees on Middle Eastern textiles. She has recently published articles on Middle Eastern textiles in *Selvedge* (UK) and *Kalimat* (Sydney), and has several forthcoming monographs including *Palestinian Embroidery* (Interlink, USA) and *Palestinian Costume and Embroidery since 1948* (Brill, The Netherlands). Her exhibitions include *Arabesque: The Mythology of Orientalism* for the National Gallery of Australia, and the highly acclaimed traveling exhibitions *Portraits without Names: Palestinian Costume* and *Secret Splendours: Women's Costume in the Arab World*.

**Philis Alvic**, of Lexington, Kentucky, is an artist, weaver, and writer. She has written *Weavers of the Southern Highlands* (University Press of Kentucky, 2003) and *Crafts of Armenia* (IESC/Armenia, 2003) and over 100 articles. She has consulted on craft marketing in Peru, Morocco, Nepal, India, Armenia, and Southern and Eastern Africa.

**Elvan Anmac** is Associate Professor in the Traditional Turkish Arts Department at Dokuz Eylül University in Izmir, Turkey, where she completed her doctorate in 1997. Her research focuses on the study of traditional designs and techniques of Turkish carpets from Kula, Milas, Konya and elsewhere; she has undertaken field research at traditional weaving centers in Anatolia and Aegean regions. She has published extensively and contributed to several exhibitions of decorative textiles.

**Suzanne Baizerman** serves at the Oakland Museum of California as Imogene Gieling Curator of Crafts and Decorative Arts, a position she has held for seven years. Prior to this, she was director of The Goldstein Museum of Design at the University of Minnesota. Baizerman's publications include *Chimayó Weaving: the Transformation of a Tradition*; *Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement* and *Marvin Lipofsky: A Glass Odyssey*.

**Sharon Gordon Barber** studied textile conservation at the Abegg-Stiftung in Berne, Switzerland, and served her apprenticeship at the Los Angeles County Museum of Art as an Andrew H. Mellon Fellow. She was field conservator on both the Chotuna-Chornamcap and Pacatnamu Archaeological Projects in Peru from 1980 to 1987, sponsored by National Geographic Society and University of California at Los Angeles. As a graduate student in anthropology, she conducted extensive field research on the ikat rebozo of Mexico, and documented graphic urban art in Los Angeles and Mexico City. Her current research traces the manufacture and distribution of a popular embroidered belt from the barrio dance floors of twenty-first century Los Angeles to its pre-Hispanic origins in the mountains of Oaxaca, Mexico.

**Vandana Bhandari** has wide and varied experience in the teaching, research and documentation of Indian textiles. She has studied the traditions and lifestyle of the people of Rajasthan. Extensively published in journals and magazines, Dr. Bhandari has authored and compiled books on Fashion and Textiles. Her works include: *Celebrating Dreams: Weddings in India* (1998), *Textiles and Crafts of India: Arunachal Pradesh, Assam and Manipur* (1998), the NIFT Millennium Document titled *Evolving Trends in Fashion and Costume, Textiles and Jewellery of India – Traditions in Rajasthan*. Dr. Bhandari has a Master's Degree in Textiles and Clothing. The subject of her PhD was Women's Costume in the Thar Desert. She currently holds a teaching position at the National Institute of Fashion Technology, New Delhi, India.

**Carol Bier** is Research Associate at The Textile Museum in Washington, where she served as Curator for Eastern Hemisphere Collections from 1984-2001. Her research focuses on the study of pattern. A historian of Islamic art, Bier seeks to understand the meanings of geometry in Islamic art, including architecture and architectural decoration, textiles and Oriental carpets. She teaches in the Master of Liberal Arts program of Johns Hopkins University and at the Maryland Institute College of Art. She is author of *The Persian Velvets at Rosenborg* (Copenhagen, 1995), editor and contributing author to *Woven from the Soul, Spun from the Heart: Textile Arts of Safavid and Qajar Iran (16th-19th Centuries)* (Washington, 1987), and editor of *The Textile Museum Journal*.

**Dr. Marlene Breu** is an Associate Professor in the Textile & Apparel area of the Family & Consumer Sciences Department at Western Michigan University. She has been doing research in Turkey for the last 15 years.

**Susan Brown** received her MA in Museum Studies: Costume and Textiles from the Fashion Institute of Technology, SUNY. Prior to completing her Master's she enjoyed a twelve-year career as a costume designer for theater, opera and television. She is currently Curatorial Assistant in the Textiles Department of Cooper-Hewitt, National Design Museum, and teaches at Parsons School of Design.

**Charles Carroll** is a graduate student in Cultural Transformation, Political Economy, and Social Practice at the University of California, Berkeley. He is the husband of Dalounny Phonsouny, a weaver from Vientiane, Lao People's Democratic Republic. Through work and interactions with Dalounny's family and members of her community, and research trips together in Thailand and Lao PDR, he has achieved an understanding of practices of textile production in the region.

**Patricia Cheesman** has conducted in-depth field research on textiles in Thailand and Laos over the past 30 years. She has published numerous books and articles and has been lecturing at Chiang Mai University in the Thai Art Department since 1984. Originally trained in England in ceramics, Cheesman worked for the UNDP/ILO in Laos from 1973–81. From 1981–84 she lectured at Sydney and N.S.W. Universities, Australia, on Southeast Asian art history. She worked for the Crafts Board of Australia on weaving projects for Lao refugees and contributed to numerous international exhibitions including *Indigo Textiles - Laos, Japan, Nigeria, Lanna Textiles - Yuan, Lue, Lao, Textiles and the Tai Experience in Southeast Asia*, and *Textiles of Asia: A Common Heritage*. She serves as textiles consultant to the Thai Ministry of Education, the Bank of Thailand collection, and the Lao Women's Union.

**Lee J. Chinalai** and her husband Vichai have a business selling Asian and ethnographic antiques, with a strong focus on textiles and costumes of mainland Southeast Asia and South China. They travel often to learn and to buy, and have lived and worked in Thailand and the Middle East. Their clients include museums, corporations and private collectors. Chinalai attended graduate school in Asian Studies at the University of California, Berkeley, and has authored and co-authored a number of articles, including, "Ceremonial Dragon Covers of the Li," "Yao Lan Tan Shamans' Robes," "Bridal Blankets of the Maonan," "Yantra, Mystical Talismanic Cloths and Charms," and "Ceremonial Paintings of the Yao."

**Maria Christou** received her BA in cultural anthropology from the University of British Columbia. As a student curator at the UBC Museum of Anthropology, she became interested in woven structures and continued her studies at Capilano College, receiving a Diploma in Clay and Textiles. She received her MA from the University of Alberta. Her thesis is titled *An Ethnographic Study of the Loom and Weaving of the Sa'dan Toraja of To'Barana'*. She was granted a World University Service of Canada participant's award that enabled her to localize the Sa'dan Toraja field area.

**Diana Collins** is an independent researcher and textile conservator who has preserved Chinese and Southeast Asian textiles in her textile conservation practice in Hong Kong since 1986. She has presented lectures and workshops on textiles in China, South-east Asia, the US and Australia. In 1993 she founded the Textile Society of Hong Kong.

**Mary F. Connors** is the author of *Lao Textiles and Traditions*, Oxford University Press, 1996. She has also written a number of papers such as *Lao Textiles Today and Tomorrow*, presented at the Lao Textile Festival, November 2000 and articles such as *Woven Harmony: Basketry and Textiles in Laos*, Arts of Asia, Vol. 33 #5, pp 129-136. Mary also contributed to *Beyond Tradition: Lao Textiles Revisited* published by the Museum at the Fashion Institute of Technology, New York, 1995, *Weaving Tradition: Carol Cassidy and the Woven Silks of Laos*, Museum of Craft & Folk Art, San Francisco, 2004 and *Tai Textiles in the Mekong Region: Continuity and Change*, Vietnam Museum of Ethnology, Hanoi, 2005.

**Joanne B. Eicher** is Regents' Professor in the Department of Design, Housing, and Apparel at the University of Minnesota. She teaches and conducts research on cultural aspects of dress with special interest and expertise in Asia and Africa. She received her PhD and MA from Michigan State University in Anthropology and Sociology. She is co-author of *The Visible Self* (2000), exploring the significance of dress; editor, *Dress and Ethnicity* (1995), and co-editor, *Fashion Foundations: Early Writings on Dress* (2003), *Beads and Beadmakers* (1998), *Dress and Identity* (1995), and *Dress and Gender* (1992). She wrote the introduction to *National Geographic Fashion* (2001) and is published widely in professional journals. She is consulting editor for Berg Publishers (Oxford, England) for the *Dress, Body, Culture* book series, and Associate Editor for Scribner's three volume *Encyclopedia of Clothing and Fashion* (2005). She has been selected as Editor-in Chief for a ten-volume *World Encyclopedia of Dress and Adornment* for Routledge to be published between 2007 and 2012.

**Blenda Femenías** (PhD, University of Wisconsin-Madison) is a Visiting Assistant Professor, Department of Anthropology, University of Pittsburgh, and a Research Associate at the Haffenreffer Museum of Anthropology, Brown University. Her publications include *Gender and the Boundaries of Dress in Contemporary Peru*, (University of Texas Press, 2004).

**Cynthia Finlayson** received her doctorate in Classical and Ancient Art History from the University of Iowa in 1998. She is currently Assistant Professor of Classical, Ancient, and Islamic Art History and Curatorial Studies at Brigham Young University and Co-Director of the BYU/Syrian Department of Antiquities Projects. She is actively engaged in excavations in Petra, Jordan and research and curatorial projects in Damascus and Palmyra, Syria.

**Kate Fitz Gibbon** writes on Central Asian art and arts policy issues. With co-author Andrew Hale, she received the George Wittenborn Award in 1997. She is Editor of *Who Owns the Past: Cultural Policy, Cultural Property, and the Law*, to be published by Rutgers University Press in Fall 2005.

**Yuko Fukatsu-Fukuoka** is a PhD candidate in Textile Conservation Science at Kyoritsu Woman's University. She received a MA in Costume Studies from New York University, and another MA in Textile Design from Tama Art University, Tokyo. She studies both scientific and technical analysis of Japanese textiles and costumes. A comprehensive study of the Japanese warrior's costume, called *Jinbaori*, from sixteenth to nineteenth century will be the subject of her dissertation.

**Laurann Gilbertson** has been textile curator at Vesterheim Norwegian-American Museum in Decorah, Iowa, since 1991. She has a BA in Anthropology and a MS in Textiles and Clothing, both from Iowa State University. Among her recent publications are a two-part series on "Using Clothing Styles to Date Photographs of Women" in *The Hoosier Genealogist* and "To Ward Off Evil: Metal on Norwegian Folk Dress," an essay in *Folk Dress in Europe and Anatolia: Beliefs About Protection and Fertility* edited by Linda Welters.

**Barbara B. Goldberg** received her BA and MA from Boston University and also studied at Radcliffe Seminars. She taught at the Program in Artisanry at Boston University from 1981–85, Swain School of Design from 1985–88. She also taught at the University of Massachusetts, Dartmouth, from 1988–2002, where for ten years she was Director of MFA Programs in Artisanry, Fine Arts, and Design at the College of Visual and Performing Arts. Goldberg's work has been shown throughout the US, and in France, Japan, and Chile. Her work is in corporate and private collections, Museum of Fine Arts, Boston, and the Aichi Shibori Archive in Nagoya, Japan. She is currently a full-time studio artist.

**Cecilia Gunzburger** is Assistant Curator at The Textile Museum in Washington, DC, where she specializes in indigenous textiles of the Americas. She received her MA in costume and textile studies from SUNY's Fashion Institute of Technology. Her thesis explored technological change over the 20<sup>th</sup> century in Huichol woven textiles from northwestern Mexico. A weaver herself, she has also worked with textiles at the Museum at FIT and the Brooklyn Museum of Art.

**Rebecca Hall** received her Master's degree in historic Textiles and Clothing from the University of Rhode Island in 2002. Her Master's thesis research focused on Lao textiles. She is currently a PhD student in Art History at the University of California, Los Angeles focusing on Southeast Asian and Islamic art. Hall has also interned at the Los Angeles County Museum of Art, UCLA Fowler Museum of Cultural History, and the Peabody Essex Museum. She is an active weaver and textile artist, having received a BFA in fiber art from the Kansas City Art Institute.

**Ann Lane Hedlund** directs the Gloria F. Ross Center for Tapestry Studies, in the Arizona State Museum, University of Arizona, where she also serves as curator of ethnology and professor of anthropology. Hedlund's research focuses on the cultural organization of artists and the social, economic and political dimensions of textile production.

**Joyce Herold** is Curator of Ethnology, Denver Museum of Nature & Science, where she oversees one of the nation's most significant Native American collections, including treasures from the Arctic to the Everglades. Her profiles of Southwestern and Plains Indian women and their basketry and clothing arts appear often in *American Indian Art Magazine*.

**Pat Hickman** is Professor of Art at the University of Hawaii at Manoa, where she has headed the Fiber Program in the Art Department since 1990. Before that she completed her graduate work at the University of California, Berkeley, living and working there as an artist during the formative years when the Fiber movement was at its height in the San Francisco Bay Area. In 1998 she received a Hawaii State Foundation on Culture and the Arts Individual Artist Visual Arts Fellowship. She is past recipient of the National Endowment for the Arts, Individual Artist's Grants, 1986-87 and 1994-95. With the late Lillian Elliott, she exhibited collaborative work in the Lausanne Biennial in Switzerland, 1985, devoted to *Textiles as Sculpture*. Hickman curated two traveling exhibitions with catalogs, one in 1987, *Innerskins/Outerskins: Gut and Fishskin*, and in 1993, *Baskets: Redefining Volume and Meaning*. Her artwork is in several major collections, including that of the Oakland Museum, the Honolulu Academy of Arts, the Hawaii State Art Museum, and the Renwick Gallery of Smithsonian Institution. In Hawaii Hickman's commission, *Nets of Makali'i–Nets of the Pleiades*, stands as monumental entrance gates for the Maui Arts and Cultural Center.

**Joy Hilden** has a degree in Fine Art from the San Francisco Art Institute. She taught secondary art and English in the Mount Diablo School District. She did field research in Bedouin weaving in Saudi Arabia for twelve years and traveled throughout the Arabian peninsula and other parts of the Arab world documenting techniques of spinning, weaving and dyeing, as well as terminology and anthropological information. She has taught classes and workshops and has written numerous articles and papers, and an unpublished book on the subject of Bedouin weaving. Publications have appeared in *Aramco World* (May–June 1988), *Threads* (February 1989), *Oriental Carpet and Textile Studies*, (vol. IV), and *Creating Textiles: Makers, Methods, Markets*, Textile Society of America Biennial Symposium, 1998.

**Shiralee Hudson** is a museum planning consultant with LORD Cultural Resources Planning & Management with its headquarters in Toronto, Canada. She is a graduate of the Master of Museum Studies Program at the University of Toronto. Prior to beginning her Master's, she was employed by the National Museum of Ireland in Dublin and had the opportunity to work closely with their extensive textile collection, which inspired this TSA presentation.

**Joyce Hulbert** has been weaving tapestry since the early 1980s. She wove for the Scheuer Tapestry Studio in New York City. Her tapestries have been exhibited widely, including Fiberart International 1991 and 1999. Recently, Hulbert's creative energies have shifted towards assemblage/collage, incorporating textiles with found objects, frottage and drawing. Since 1988 she has worked in textile restoration and conservation. Sole proprietor of Joyce Hulbert Tapestry and Textile Restoration, she currently lives and maintains a studio in Berkeley, California.

**Ira Jacknis** is Research Anthropologist at the Phoebe A. Hearst Museum of Anthropology at the University of California, Berkeley, where he has worked since 1991. Before coming to Berkeley, he worked at the Brooklyn Museum of Art, the Newberry Library, and Smithsonian Institution. He is the author of *The Storage Box of Tradition: Kwakiutl Art, Anthropologists, and Museums, 1881–1981*, and *Carving Traditions of Northwest California*. His research on the Design Department at Berkeley is part of his on-going investigation of the relationships between artists and anthropologists.

**Tina Kane** is Conservator in the Department of Textile Conservation at The Metropolitan Museum of Art and principal of Tina Kane, Textile Conservation & Restoration in Warwick, New York. She is adjunct instructor at Vassar College, where she teaches in the Medieval and Renaissance Studies Program. She received an MA in Comparative Literature from the University of California, Berkeley, and has published articles on tapestry and other subjects.

**Keiko Kobayashi** is an artist and researcher of traditional weaving. After graduating from California College of Arts and Crafts, where she learned textile history from Ruth Boyer, she studied Japanese textile history under Professor Tomoyuki Yamanobe at Tama Art College in Tokyo and wrote her MA thesis entitled, “Double Cloth Weave on Back-strap Loom in Hachijo Island.” At previous Textile Society of America symposia she presented “Recreating a Warp-faced Compound Weave with the Jacquard Mechanism-Considering Heizo Tatsumura” (1998), and “Creative Methods of Reproduction: Two Japanese Weaving Innovations Developed in Imitation of Complex Foreign Textiles” (2002). She has published an article in the *Textile Museum Journal* 2001-2002, on the new *kasuri* techniques invented after the Meiji period titled, “The Effect of Western Textile Technology on Japanese *Kasuri*: Development, Innovation, and Competition.”

**Margo Krager** is the owner of ReproductionFabrics.com, an online source of reproduction fabrics (1775-1970) with a storefront located in Bozeman, Montana. She received a Bachelors of Science degree in Medical Technology in 1970 from Michigan State University. In 1984 she switched needles and became a fabric retailer.

**Sumru Belger Krody** is Associate Curator for Eastern Hemisphere Collections at The Textile Museum where she has worked since 1994. She is also Managing Editor of *The Textile Museum Journal*. Curator of *Flowers of Silk and Gold: Four Centuries of Ottoman Embroidery* (2000) and author of its accompanying catalog, Krody has coordinated and co-curated several Textile Museum exhibitions, including most recently *Floral Perspectives in Carpet Design* (2004). Born in Izmir, Turkey, Krody earned a BA from Istanbul University and an MA in Classical Archaeology from the University of Pennsylvania. Since 1998 Krody's research has focused on embroidery traditions of cultures along the Mediterranean rim with the further focus of the role of textiles as exchange medium, especially in trade. She has presented numerous lectures and published several articles on Ottoman and Greek Island embroidery traditions, the subject of her next major exhibition.



**Christine Laffer** chose to pursue weaving in the midst of studying architecture at the University of Illinois in Chicago. Her interest in textiles turned into the specific study of tapestry, training under Jean Pierre Larochette at the San Francisco Tapestry Workshop. In 1985 she studied at the Manufacture Nationale des Gobelins and followed that with an MFA degree from San Jose State University (1995). She has exhibited, lectured and taught across the U.S.

**Mary Lane** is an artist and art historian. She was a founding member of the Scheuer Tapestry Studio in New York City. Her tapestries have been published and exhibited internationally and have been collected by both private and corporate art collections, including the IBM Corporation, the State of Maine, Northland Investment Corporation and Mary Bridge Children's Hospital. She has taught at Parsons School of Design, University of Maine and Evergreen State College, and has published widely on contemporary textiles.

**Donna F. LaVallee** is a Master's degree candidate at the University of Rhode Island in textile conservation. She is currently completing an internship at the Cooper Hewitt National Design Museum and will graduate in May 2005. Her thesis is on sheer overlay fabrics used in textile conservation. She spent twenty-five years as a community nutritionist before returning to school to change her avocation for weaving, embroidery and sewing into a vocation in textiles.

**Abby Lillethun** received her PhD in the history of textiles and dress from Ohio State University. Her dissertation examined the foundation, entry, emergence, and practice of batik in America. She continues to research Asian influences on western dress and textile design during the early twentieth century. She also investigates Bronze Age Aegean (Minoan) dress through garment recreations based on art and archeological textile evidence. Publications include "The Reconstruction of Aegean Cloth and Clothing" in *METRON* (2003). In June 2004 she presented "Apparent Movement and Character of Pleated Cloth in Bronze Age Aegean Skirt Flounces" at *Ptychosis = Folds & Pleats: Drapery from Ancient Greek Dress to 21<sup>st</sup> Century Fashion*, part of the Cultural Olympiad in Athens, Greece. As a member of the faculty of the University of Rhode Island, she teaches historic, social, and cultural aspects of dress.

**Dr. Hazel A. Lutz** completed her BA in Indian Civilization and Language Studies (University of Chicago), her MA in Anthropology (University of Minnesota), and her PhD in the Department of Design, Housing & Apparel (University of Minnesota). Her doctoral research, "Design and Tradition in an India-West Africa Trade Textile: Zari-Embroidered Velvets," analyzed design development in the contemporary production and trade network for gold-embroidered velvets produced in Chennai, India for consumption in culturally defined West African markets in Nigeria and around the world. She is independently employed as a fiber artist and as a scholar of South Asian textiles and dress. In January 2005 she begins an 18-month course of artistic study under the Mentorship Program at the Textile Center of Minnesota.

**Suzanne P. MacAulay, PhD**, chairs the Visual and Performing Arts Department at the University of Colorado, Colorado Springs. She is currently writing a book based on New Zealand expatriate narratives, which analyzes diaspora, memory, culture and identity politics vis-à-vis the stories of these “professional” exiles. Her article, “Diaspora by Degree: Narrative and Performance in Interviews of Expatriates from Wanganui, New Zealand,” appears in *Journal of American Folklore* (2004). MacAulay’s *Stitching Rites*, about creativity and folk art revitalization, received Honorable Mention for the American Folklore Society’s Elli Kōngäs-Maranda Prize in 2001. Research interests include ethnoaesthetics and material culture emphasizing Hispanic and South Pacific textiles.

**Yuka Matsumoto** received her Master’s in Home Economics from Nara Women’s University, where she is currently enrolled in a doctoral course of study. Her dissertation focuses on cultural meanings and the creativity of Indonesian fashion designers. She teaches clothing science and culture at Kochi Women’s University in Japan. In 1999 she published “Internationalizing Fashion, Tradition and Creativity in Indonesian Dress Culture,” *The Live Dress Culture, Its Cultural Context* edited by Kimiko Yokogawa, (Kyoto: Kagakudojin, pp. 166-77, in Japanese), and in 2004, she published “Indonesian Fashion Design and National Politics,” *Asian Climate and Its Costume Culture* edited by Mihoko Domyou and Teruko Tamura (Tokyo: The University of The Air, pp. 211-22, in Japanese).

**Linda S. McIntosh** is a PhD Candidate at Simon Fraser University, BC, Canada. Her doctoral research focuses on textiles and dress of the Phuthai ethnic group and neighboring ethnic minority groups living in southern Laos. Research for her Master’s degree in Southeast Asian Studies examined the use of hand-woven textiles to create a national identity in Thailand. She has given presentations based on her research in Thailand and Laos at previous Textile Society of America conferences and other venues and has published articles about textiles and weaving in Thailand, Cambodia, and Laos.

**Priya Ravish Mehra** is a graduate in Fine Arts, with specialization in Textiles, from Visvabharti University, Santiniketan, India. She studied Tapestry Weaving at the Royal College of Art, London, and West Dean College, Sussex, under the aegis of Commonwealth Foundation and Charles Wallace India Trust Fellowships. She has been Research Consultant in the States of Bihar and Gujarat, India, for the Project *Saris of India* sponsored by the Development Commission Handlooms, Ministry of Textiles from 1987–2002. Co-author of *Saris of India – Bihar and Bengal*, vol. 2, published by Wiley and Eastern National Institute of Fashion Technology and AMR Vastra Kosh, she is also co-author of *Saris of India: The Gujarat Manuscript* (forthcoming). She initiated a creative weaving program for the female inmates of Tihar prison, Delhi, a project sponsored by the Danish Embassy from 1993–96. For the last ten years she has worked with Tushar Kumar on Benaras Brocades for Baya, The Weaver Bird Studio. A weaver herself, she has exhibited tapestries in solo and group shows in India and abroad.

**Lucy Norris** received her PhD in Social Anthropology from University College London in 2003. Her thesis investigated the life-cycle of clothing in contemporary urban India, from domestic consumption and use to strategies of reuse and recycling. Her research juxtaposes two opposing trajectories of waste garments in the global marketplace: the transformation of Indian clothing into new products exported abroad, and the recycling of Western garments in India. Having presented papers at anthropological conferences in the USA and Europe, she is now preparing a manuscript based upon her doctoral research, developing work published in the *Journal of Material Culture*, and chapters in *Old Clothes, New Looks* (Berg) and *Clothing and Materiality* (Berg). She was previously the Collections Manager at the Horniman Museum, London.

**Karen Olsen** received her BA in Anthropology from University of Maryland. She has been executive secretary at Gunston Hall Plantation, special-exhibitions assistant at Vesterheim Norwegian-American Museum, and a bookkeeper for the National Geographic Society. Currently, she is an independent researcher focusing on topics related to needlework.

**Ismail Oztürk** teaches at Dokuz Eylül University in Izmir, Turkey, where he received his doctorate in 1984 from the Institute of Social Sciences. A specialist in traditional Turkish arts, he is the author of three books, *Introduction to Traditional Turkish Handicrafts* (Urun Publications, Ankara, 1998), *Dying Wool With Natural Vegetable Dyes* (Dokuz Eylul Publications, Izmir, 1999), and *Bibliography of Carpet, Rug, Felt and Fabric Arts* (Ataturk Foundation, Ankara, 2000); the last publication is co-authored with Gonca Karavar.

**Claire Campbell Park** received her MFA from the University of California, Los Angeles, in 1978. Her exhibits include *Made in California 1900-2000: Art, Image and Identity* at the Los Angeles County Museum of Art; *The Twelfth International Biennial of Miniature Textiles* in Szombathely, Hungary; and *The International Textile Competition* in Kyoto, Japan. She has lectured at the Louvre and Ecole Nationale Supérieure des Arts Décoratifs in Paris; Seian College of Art and the World Textile Conference in Kyoto; Apeejay College of Fine Arts in Jalandhar, India; and the Center for Middle East Studies at the University of Arizona. She has served as an exhibit consultant for The Textile Museum and published articles in American and French textile journals.

**Pamela A. Parmal** is David and Roberta Logie Curator of Textile and Fashion Arts at the Museum of Fine Arts, Boston, where she oversees the collection of Asian textiles and costume. At the Biennial meeting of CIETA in 2001, she presented the related paper, "The Colors of Progress: Aniline Dyes in Meiji Japan," which subsequently appeared in the 2003 CIETA *Bulletin* published in honor of Krishna Riboud. Most recently Parmal curated the MFA exhibition, *Draped in Dragons: Chinese Court Costume*, on display from December 3, 2003, through September 20, 2004.

**Ann H. Peters** studies the roles of textiles and the meanings imparted by dress in the Andean region of South America. She has worked on the forms, techniques and imagery of Paracas textiles since 1978. She earned a PhD in Anthropology from Cornell University in 1997, with a dissertation on *Paracas, Topará and Early Nasca: Ecology and Society on the South Central Andean Coast*. She currently researches aspects of material culture of Paracas Necropolis and Ocucaje in southern Peru, and Alto Ramirez in northern Chile.

**Elena Phipps** is currently co-curator for a special exhibition: *Tapestries and Silverwork from the Colonial Andes* at The Metropolitan Museum of Art (September 27 – December 12, 2004). She has been a conservator in the Textile Conservation Department at the museum since 1977, with a PhD from Columbia University in Pre-Columbian Art History and Archaeology. She has published on various aspects of Andean textiles, including “Color in the Andes: Inka garments and 17<sup>th</sup> Century Colonial Documents,” in *DHA* (2003) and “Tornesol: a Colonial Synthesis of European and Andean Textile Traditions,” in *TSA Symposium* 2000. In conjunction with her research, she has been a Museum Guest Scholar, Getty Research Institute for the History of Art and the Humanities, and she received a National Endowment for the Humanities Fellowship for Independent Scholars.

**Deborah Pulliam** is an independent historian and writer working on a Master's in history at the University of Maine. Her bachelor's in anthropology is from the College of William and Mary. She has been researching early handknitting for more than twenty years, examining artifacts in North America and Europe. She has written many articles for popular publications such as *Piecework* and has presented papers at juried symposia, including “Knitted Silk and Silver: Those Mysterious Jackets” (TSA, 2002), “No Family is Better Supplied with Handsome and Comfortable” (CSA, 2001), “Mitten Production in Nineteenth Century Downeast Maine” (Dublin Seminar, 1997), and “Looking at John Peters' Clothing” (Dublin Seminar, 1999).

**Jane W. Rehl** received her PhD in Art History from Emory University under the direction of Dr. Rebecca Stone-Miller. During her fieldwork, she examined over 260 DWW textiles dating from ca. 300 BCE – 1540 CE in museums and private collections in North and South America, as well as in Europe. She has taught at Skidmore College, Rutgers University, and Emory University, and is presently Professor of Art History at the Savannah College of Art and Design. She has also served as Assistant Curator and Curator of several museum and archival collections and is a member of the Museum Studies faculty at SCAD. While at Emory, she curated the exhibit, *The Social Life of Kuba Cloth*, for the Michael C. Carlos Museum of Art and Archaeology. At the Textile Society of America's Seventh Biennial Symposium in 2000, she presented “The Order of Things in Ancient Peru: Visual Metaphors in Wari-Associated DWW Textiles.”

**Elizabeth A. Richards** is a PhD candidate in the History of Art and Archaeology at Cornell University. She organized *New Media and Global Visual Culture: Interventions and Interpretations*, a graduate symposium in the spring of 2003. She was the organizer of the 2003-2004 Visual Culture Colloquium at Cornell, a forum for interdisciplinary discussion on the arts, media and material culture. Sponsored speakers included Katy Siegel, Arindam Dutta, and Fred Wilson. Richards teaches 'Fabrics in Modern American Art: Not just your Grandma's Macramé,' a survey of the use of fabrics in American art from Abstract Expressionism to the present.

**Victoria Z. Rivers** is Professor at the University of California Davis in the Design program. She is engaged in textiles research ranging from the producing and exhibiting of dyed and embellished textile artworks to researching and publishing subjects on South and Southeast Asian textiles and curating exhibitions. She authored *The Shining Cloth: Dress and Adornment that Glitter* (Thames and Hudson, London and New York).

**Kathy Rousso** received her MFA in Textile Arts and Costume Design from the University of California, Davis. In 2001 she was awarded a Fulbright grant to conduct research in Guatemala on maguey net bags, which led to an exhibit at the *Museo Ixchel del Traje Indigena* in Guatemala City. Numerous presentations on her research include a paper at the 2003 International Vernacular Conference in Puebla, Mexico. She has written many articles and is currently working on a book.

**Ann Pollard Rowe** is Curator of Western Hemisphere Collections at The Textile Museum in Washington, DC. In addition to curating numerous exhibitions, she has published extensively on indigenous Latin American Textiles. Her books include *Warp-Patterned Weaves of the Andes* (1977), *A Century of Change in Guatemalan Textiles* (1981), *Costume and Featherwork of the Lords of Chimor* (1984), and *Hidden Threads of Peru: Q'ero Textiles*, with John Cohen (2002). She has edited several volumes, including *The Junius B. Bird Conference on Andean Textiles* (1986) and *Costume and Identity in Highland Ecuador* (1998), and written many articles for *The Textile Museum Journal*.

**Jennifer E. Salahub** completed her undergraduate degree and Master's in art history at Concordia University in Montreal. She received her PhD in the history of design from the Royal College of Art, London, England in 1998. Her dissertation, *Dutiful Daughter: Fashionable Domestic Embroidery and the British Model, 1764-1911*, reflects her ongoing interest in domesticity, embroidery and identity. This interest is seen in an on-line exhibition entitled *The Cult of Domesticity 1840-67* at the McCord Museum of Canadian History, Montreal. In 2001 she was the recipient of the Veronika Gervers Fellowship at Toronto's Royal Ontario Museum. She has taught the history of art at Montreal's Marianopolis College, Concordia University, University of Ottawa, and the University of Calgary. She now lives in Calgary and teaches art and textile history at the Alberta College of Art & Design.

**Jo Ann Stabb** received her MA in Costume Design from the University of California, Los Angeles. Her emphasis on costume/fashion/wearable art has been the foundation for both her studio work and her research lectures and publications. She served on the Design faculty and was Curator of the Design Collection at the University of California, Davis, from 1968–2002. Along with Katherine Westphal, she presented *North American Wearable Art* at the World Crafts Council Conference (1980). She served as Executive Producer for the video program *Wearable Art from California: Katherine Westphal* (1985) and has written articles on Westphal for *Surface Design Journal*, San Francisco Museum of Craft and Folk Art's *Report*, and the Introduction to Westphal's Oral History for the Bancroft Library, UC Berkeley, 1988.

**Susan Strawn** received her PhD in Textiles and Clothing from Iowa State University, Ames. Her dissertation is an interpretive study of *Diné be' íina'* (DBI), a contemporary community-based organization working to restore Navajo-Churro sheep and wool to Navajo weaving. As a fiber artisan interested in historic and ethnographic textiles, her research focuses on artisan sustainability through understanding process and culture.

**Sadae Torimaru**, a professor at Japan's Osaka University of Arts, began her career as a weaver on complex, multi-harness looms. For the last eighteen years, she researched the weaving traditions of China's minority peoples. Recent publications include *Fabric Graffiti* (1999), a photo essay of field trips through Guizhou, China; *Spiritual Fabric* (2001), the culmination of a 15-year field research project among the Miao; and *Imprints on Cloth* (2004), a detailed record of Miao textile techniques.

**Tomoko Torimaru** has spent the last several years in China studying the historical and modern techniques of weaving traditions, particularly China's tablet weavings and textile bands. She is currently a PhD candidate at Donghua University, Shanghai China. Tomoko recently presented a paper on her Chinese textile research at the Royal Melbourne Institute of Technology as part of the Intermesh symposium/5<sup>th</sup> ISS, 2004.

**Susan J. Torntore** is Assistant Professor of Textiles and Clothing and Curator of the Center for Visual Learning in Textiles and Clothing at Iowa State University, Ames. She received her PhD from University of Minnesota. Specializing in history and cultural perspectives, Torntore focuses on change in dress and meanings of dress in a global context through cross-cultural exchange. She has conducted research in the Italian coral bead industry, on Norwegian-American Hardanger embroidery, and on Hmong-American dress in Minnesota. Her publications include *Fashion Foundations: Early Writings on Fashion and Dress*; *Cloth is the Center of the World: Nigerian Textiles, Global Perspectives*; and *Patterns and Passages: Quilts and Human Experience*.

**Yoshiko Iwamoto Wada** is an artist, scholar, and curator who has been active in textile art research and the curatorial field since the 1970s and has been teaching and exhibiting internationally for 30 years. She co-authored the definitive publication *Shibori: The Inventive Art of Japanese Shaped Resist Dyeing* (11<sup>th</sup> ed.). Her 2002 publication, *Memory on Cloth: Shibori Now*, is hailed as one of the most inspiring books in textile art. It was chosen by the Associate Press as one of the five important books in fashion.

**Wendy Weiss** has taught textile design at the University of Nebraska since 1986, where she also has been director of the Robert Hillestad Textiles Gallery since 1996. In her own creative work, she collaborates with sound artist/inventor Jay Kreimer. Their most recent project is called *Traveler's Field*, an installation with three 121" long x 28" wide x 8" high woven fields set on the floor and a projected DVD film of an historic Midwestern bridge at night. Beneath the weavings are motorized rotating devices that react to movement in the space and cause subtle shifts in the wiry fabric fields. The presence of viewers activates sensors, which trigger both the movement of the weavings and a digitally manipulated sound score.

**Lauren Whitley** is assistant curator in the Department of Textile and Fashion Arts at the Museum of Fine Arts, Boston. She holds an MA in Museum Studies from the Fashion Institute of Technology, New York, and received her BA in Art History from Trinity College, Hartford, CT. Whitley has worked at the MFA since 1992 during which time she curated several exhibitions including *High Style and Hoop Skirts: 1850s Fashion* and *Threads on the Edge: The Daphne Farago Fiber Art Collection*. She is currently coordinating *The Quilts of Gee's Bend*, scheduled to open at the MFA in June 2005.

**Michelle Willard** completed her Master's program in Anthropology at the University of British Columbia in Vancouver. Her thesis, "Re-Representing Authenticity Through Factory-Printed Cloths of Ghana," focuses on how factory-printed cloths retain spiritual, cultural and symbolic significance in West Africa as well as abroad in museum settings despite being mass-produced in factories. Her exhibition *Wearing Politics, Fashioning Commemoration: Factory-Printed Cloths of Ghana* (2004) is based on her research and field collection of cloth from Ghana. The exhibit approaches the topic of factory-printed cloth as highly fashionable and communicative cloth and demonstrates how these cloths are valued, existing alongside traditional Ghanaian cloths such as *kente* and *adinkra*.

**Liz Williamson** is a leading practitioner and contributor to Australian textiles. She studied Textile Design at RMIT, Melbourne, 1981-83, and established a weaving studio in Sydney in 1985. She is currently lecturer in design and Textiles Co-ordinator at the School of Design Studies, College of Fine Arts, University of New South Wales, Sydney, Australia, where she is also completing a Master of Fine Arts degree. Her textile practice embraces weaving textured wraps and scarves and works for exhibitions in Australia and internationally. Her research involves examining repair processes on cloth. Recently, she completed research residencies in Jacquard weaving at the Centre for Contemporary Textiles, Montreal, Canada; Renaissance Italian textiles at Lisio Foundation in Florence, Italy; and Irish Damask design at Ulster University in Belfast, Northern Ireland, UK.

**Elayne Zorn** is Associate Professor of Anthropology in the Department of Sociology and Anthropology at the University of Central Florida. Her PhD in Anthropology is from Cornell University. She has been a Fellow of the National Endowment of the Humanities, a Fulbright Scholar in Bolivia, and recipient of fellowships from the Social Science Research Council, National Science Foundation, and Inter-American Foundation. She is the author of *Weaving a Future: Tourism, Cloth, and Culture on an Andean Island* (University of Iowa Press, 2004), and articles and book chapters published in the U.S. and Latin America on aspects of Andean culture in Peru and Bolivia. She has carried out research in Quechua-speaking Andean communities for more than twenty-five years.